Lautrec

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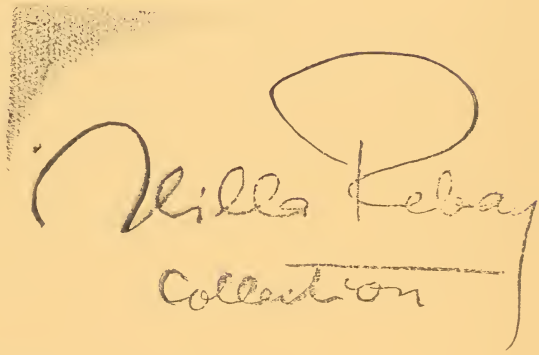
Toulouse-Lautrec

PAINTINGS · DRAWINGS · POSTERS

LOAN EXHIBITION

FOR THE BENEFIT OF THE MUSÉE D'ALBI · FRANCE

NOVEMBER 15 TO DECEMBER 11 · 1937



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FOURTEEN EAST FIFTY-SEVENTH STREET · NEW YORK CITY

PAINTINGS

1	COUNT ALPHONSE DE TOULOUSE-LAUTREC CONDUISANT SON MAIL COACH A NICE	1881	*Musée du Petit Palais*
2	LA COMTESSE NOIRE	1881	*M. Séré de Rivières*
3	PORTRAIT DE MADAME ALINE GIBERT	1887	
4	PORTRAIT DU PEINTRE FRANCOIS GAUZY	1887	
5	MADEMOISELLE DIHAU AU PIANO	1890	*Musée d'Albi*
6	M. DESIRE DIHAU, BASSON DE L'OPERA	1891	*Musée d'Albi*
7	PORTRAIT DU PHOTOGRAPHE PAUL SESCAU	1891	*Brooklyn Museum*
8	LA FEMME AU CHIEN. ARCACHON	1891	
9	PORTRAIT DE M. HENRI DIHAU DANS SON JARDIN	1891	*Musée d'Albi*
10	LA FEMME AU BOA NOIR	1892	*Musée National du Luxembourg*
11	AU MOULIN ROUGE	1892	*Art Institute of Chicago*
12	PORTRAIT DE M. LOUIS PASCAL	1893	*Musée d'Albi*
13	PORTRAIT DE JANE AVRIL	1893	*Musée d'Albi*
14	MONSIEUR BOILEAU AU CAFÉ	1893	*Cleveland Museum of Art*
15	JANE AVRIL DANSANT	1893	
16	MONSIEUR, MADAME ET LEUR PETIT CHIEN	1893	*Musée d'Albi*
17	AU SALON	1894	*Musée d'Albi*
18	FEMME COUCHEE SUR LE DOS LES BRAS LEVES	1894	*Musée d'Albi*
19	LA CLOWNESSE CHA-U-KAO	1895	*Lent anonymously*
20	MISS MAY MILTON	1895	*Mr. and Mrs. Walter S. Brewster*
21	MISS MAY BELFORT	1895	*Lent anonymously*
22	MADEMOISELLE LUCIE BELLANGER	1896	*Musée d'Albi*
23	PORTRAIT DE MADAME BERTHE BADY	1897	*Musée d'Albi*
23a	PORTRAIT DE M. DE LAURADOUR	1897	*Lent anonymously*
24	A LA TOILETTE. MADAME POUPOULE DEVANT SA COIFFEUSE	1898	*Musée d'Albi*
25	L'ANGLAISE DU STAR, LE HAVRE	1899	*Musée d'Albi*
26	PORTRAIT DE M. ROMAIN COOLUS	1898	*Musée d'Albi*
27	LA MODISTE, MADEMOISELLE MARGOUIN	1900	*Musée d'Albi*

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28	PORTRAIT DE MADAME LA COMTESSE DE TOULOUSE-LAUTREC	1885	*Musée d'Albi*
29	FEMME ASSISE DE DOS VERS LA GAUCHE	1888	*Musée d'Albi*
30	FEMME DEBOUT	1888	*Musée d'Albi*
31	LA BUVEUSE OU GUEULE DE BOIS	1889	*Musée d'Albi*
32	YVETTE GUILBERT SALUANT	1894	*Rhode Island School of Design*

33	YVETTE GUILBERT SALUANT LE PUBLIC	1894	*Musée d'Albi*
34	YVETTE GUILBERT. PROJET D'AFFICHE REFUSÉ	1894	*Musée d'Albi*
35	RECHERCHE POUR LA BARAQUE DE LA GOULUE	1895	*Musée d'Albi*
36	CHOCOLAT DANSANT DANS LE BAR D'ACHILLE	1896	*Musée d'Albi*
37	LE CARNAVAL DU MOULIN ROUGE. ENTREE DE CHA-U-KAO	1896	*Musée d'Albi*
38	TETE DE FEMME DE PROFIL	1899	*Musée d'Albi*
39	AU CAFÉ DE BORDEAUX	1900	*Musée d'Albi*
40	FEMME METTANT SON CORSET	1896	
41	AU CIRQUE. LE PAS ESPAGNOL	1899	
42	AU CIRQUE. LA DRESSEUSE D'ANIMAUX	1899	
43	AU CIRQUE. CHEVAL ET SINGE DRESSES	1899	
44	AU CIRQUE. TRAVAIL DE L'OURS SUR LE PANNEAU	1899	
45	AU CIRQUE. ECUYERE DE HAUTE ECOLE— LE SALUT	1899	
46	AU CIRQUE. DANSEUSE DE CORDE	1899	
47	AU CIRQUE. CHEVAUX EN LIBERTE	1899	
48	AU CIRQUE. CHEVAL POINTANT	1899	
49	AU CIRQUE. ECUYERE DE HAUTE ECOLE. LE POINTAGE	1899	
50	AU CIRQUE. ECUYERE DE HAUTE ECOLE. LE TANDEM	1899	
51	AU CIRQUE. ECUYERE DE PANNEAU. "ELLE EST GENTILLE, LA DEMOISELLE"	1899	
52	AU CIRQUE. TRAVAIL SANS SELLE	1899	*Rhode Island School of Design*

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53	ARISTIDE BRUANT DANS SON CABARET	*Musée des Arts Décoratifs*
54	JANE AVRIL AU JARDIN DE PARIS	*Musée des Arts Décoratifs*
55	MAY MILTON	*Musée des Arts Décoratifs*
56	CAUDIEUX	*Musée des Arts Décoratifs*
57	AFFICHE DE LA REVUE BLANCHE	*Musée des Arts Décoratifs*
58	REINE DE JOIE	*Musée des Arts Décoratifs*
59	LA TROUPE DE MLLE. EGLANTINE	*Musée des Arts Décoratifs*
60	BABYLONE D'ALLEMAGNE	*Musée des Arts Décoratifs*
61	MAY BELFORT	*Mme. Maurice Le Garrec*
62	LE DIVAN JAPONAIS	*Mme. Maurice Le Garrec*
63	MOULIN ROUGE, BAL TOUS LES SOIRS, LA GOULUE	

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INTRODUCTION

HAPPILY FOR US the admiration inspired by a great artist lingers, while its cause may dim. It may possibly be because the artist justifies our taste rather than causes it. It is for the harshness of his realism that Toulouse-Lautrec was glorified by his contemporaries, who were also those of "Fille Elisa." At that time Huysmans and Zola were writing on art, and informed public opinion put Toulouse-Lautrec on a par with Raffaelli—another pitiless champion of realism. But time has vanquished realism; has dimmed Raffaelli while Toulouse-Lautrec has come through unscathed. Doubtless because he had more than realism to offer posterity. He had an amazing power of seeing and portraying qualities beyond the real in free combinations of color and arabesques, and that power makes him live today.

Let us first consider Lautrec with the eyes of his day. In every way he is a product of his own time — he seems made for it. His own physical handicaps coupled with the moral discouragement of his day, pushed him down so that he was able to revel in life that was low and base. To avoid any deception that might be the outcome of idealism he resorted to what might almost be called caricature.

It was an astonishing epoch when chapels were raised to Botticelli and Vermeer, while the undercurrent of life was ugliness itself, typified by the distressing studio of Marie Bashkirtself that she herself depicts for us. It was an age of paradoxes. It sought naturalism as a reaction to an exhausted romanticism — a naturalism that was raw — without a suggestion of covering or gloss. It contemplated harlots and enjoyed it. Tolstoi found, in the lowest dregs, the source of all purity, — just as one finds that, in a mirror the figures which have penetrated deepest are those that are farthest away. The period rang with the laugh of Paillasse; the most grotesque figures were the incarnation of romantic despair.

Lautrec laid so tempting a snare for his epoch that it could not help but be caught. The realism of his work echoes the belief of his time. His poor, laughable body developed a bitterness that only stark reality could satisfy. At his death, to believe Meier-Graefe, we see, "behind the artificial joy of his personnages . . . the idiotic laugh of those predestined to suicide and folly. We hear the boards of the floor creak under the racket of the world he shows us and we foresee the downward crash of the structure." "His talent," says another writer, "is made up of bitter perversity and terrible joy."

Lautrec was the acme of ugliness. He was very short-sighted and his heavy eye-glasses wobbled on his fat nose. His lips were thick and gross; his beard irregular. His legs had not developed because of a double-fracture in his youth. He had the air of a bad imitation of a man. From this ugliness was born a sharp bitterness that made him gloat over the sight of broken humanity — to dig into physical and moral hideousness and to wring from the poor degraded wretches a kind of revenge.

This appearance of a gnome, made Lautrec suffer in the extreme. He laughed at it. He lightly called his cane "my buttonhook." Yet there were times when his bitterness sent him into a cold rage. He flung out in a fury when a wag jokingly snatched him up. Once while landing at a small place during a cruise with Holland, the natives took him for a circus performer and insisted on an exhibition. The experience so enraged Lautrec that he nursed an intense hatred ever after toward his former friend.

Strangely enough his infirmity did not make him a pessimist hungering for depravity. It only brought him to live in an exceptional atmosphere where his silhouette was merely an eccentricity amongst so many others, and where it rather brought him popularity than the ridicule he met everywhere else. He took refuge in that life as in drink. Without sinister intention he practiced his gift of observation which he would have done whatever the strata of society in which he found himself.

If he emphasized its ugliness, it was because his temperament, and to him the world, could reveal nothing else. He was essentially observant, without a touch of romantic philosophy. This quality of observation led him in his youth to study horses and the figures of the vine-growers and laborers of Celeyran amongst whom he lived. That was in the early 1880s, before he settled in Paris. In 1881, when he was 17 years old, he wrote from Lamalou-les-Bains to his friend Devismes: "I have tried to render truth and not ideal. Perhaps this is a fault, for warts have found no mercy from me and I like to trim them with impish hairs, to make them nice and round, to polish them . . ." Even at that early age he was a pitiless observer, apt to seize upon the dominant characteristic that, if regarded, will often distort or deform. It was a quality he had from birth and not developed from rancour. Life only threw him into a society where character meant the stamp of the brute or of vice.

If we discount his subjects and confine ourselves to his manner of interpretation — what came from his own temperament — we get an entirely different picture. Lautrec then stands out as the most distinguished artist of his day — all refinement and elegance. Beside this Lautrec, Degas appears more middle-class, less aristocratic.

By birth Lautrec was an aristocrat. He came from the glorious line of the counts of Toulouse, masters of the Albigeois, and that of the viscounts of Lautrec, Lords of Monfa, who trace their descent directly from the time of Charlemagne.

If one wished to prove that Lautrec was quite impartial in depicting character — that it depended on the impulse his subject gave him — one might easily point to his portrait of M. Samary done in 1889 — hand on hip, monocle in eye, the picture of masculine elegance, even foppishness. And his portrait of Louis Pascal, refined and thoroughly at ease, depicting a manner both flippant and wearily detached. We know that often he wished to express woman as Manet did, with light grace, tender and delicate and not the creature of sex that the harlots obsessed him with.

But with Lautrec the subject was merely a pretext. It was his art — the work of creating and the manner and medium that were all important. We see the man more by his gait than by his destination.

In his first draft, he used his pencil with a certain nervousness yet without effort for he was sure of himself. There were no heavy lines, continuous and labored, but short, crisp pencil strokes that almost sparkle with ease. He omitted all unnecessary lines. His pencil work was swift and telling. And like the pencil his brush kept to essentials — nothing was ever monotonous or dull. The color was put on by crossed lines woven over each other, or parallel ones laid side by side until the satisfying color came into being.

In the spontaneous execution of his initial sketch, Lautrec never let himself go into the softness of an undecided curve. The form is always fine and sharp. The line breaks like a dry twig. He sets all his outlines with pointed strokes, zigzagging like the blows of a claw — rapid, unforeseen, catlike. He deflects the line with jerks and manipulates his pencil point like a foil, attacking, retreating and charging with the brilliance of shining metal.

There is another aspect of Lautrec that those of his day appreciated quite unconsciously.

It was his style. His intense interest in line and color, led him to free his work from realism enough to develop his individual method – his style.

All of the men of the late 19th century who were such champions of realism, astonish us by their great powers of imagination; Degas with his ability to capture a moment or a movement and make it into a beautiful setting; Renoir with his gift for modelling with his brush so that the creature becomes living flesh; Monet with his expansive visions that gather authority with time. And Lautrec? Among the realists he represents a sort of Gauguin, greedy to extract from the world of appearances, a universe that is ideally flat—where objects and figures would become a pattern, embracing and surrounding planes of uniform color—colored surfaces and conventional lines like those that sprang from Japanese brains. While respecting truth, he saw it with eyes that his individual style had developed. And seeing thus, led him to paint in planes strongly outlined. His effects were always decorative. He liked doing posters, or lithos in poster-style.

The figures that Lautrec did were never caught in interesting poses and then put upon canvas or board. He worked with them, mulled over them until they become fixed silhouettes – definite patterns in his mind. Half of his portraits are in profile or full face. All of them are strictly defined with definite outlines that detach them from backgrounds that are somewhat heavy. Was not this the effect that Lautrec strove for? We know that he spent hours at the National Gallery before the flat, linear portraits done in profile that are attributed to Piero della Francesca.

Does this mean that Lautrec was caught between his instinct for realism and the demands of his own style – that he had to sacrifice one for the other? It hardly seems so, for the richness of his art made it possible for him to satisfy both.

At the beginning of a new work he made no plans. If a subject interested him, he followed it for weeks – kept it in his mind day and night. He made innumerable sketches. He seemed to search for the basic principle of the subject. He noted every detail quite passively in his search for the secret of its being, never inflicting his own will or ideas. When he was thoroughly satisfied that he had found the true character, he decided on his "method of approach." He made no attempt to imitate the model in line, but sought to "characterize" it in pattern while holding to his ideal of realism.

In these "character patterns" he seemed to accentuate certain traits, peculiar to the individual yet at the same time he gave to his creations an intense reality.

Having learned the underlying qualities that made the subject itself, he felt free to suit the rest to his own fancy – to distort or deform, according to his own whim, but respecting always the vital points that he had determined were the essence. In condensing the resemblance, in reducing it to simple characteristic strokes, he found his creation – the pattern that he was after. He took delight in this characterization – in reducing the figure of a dancer to a supple, uninterrupted curve, to a reptile or to a string thrown on the paper.

His color followed the same simplification. He summed it up in a few, clear tones which he placed in juxtaposition. Then he hid this simplification by the multiplicity of his strokes. He borrowed the method from the impressionists who give the appearance of variety by separating their brush strokes slightly or by alternate strokes of different colors that, from a distance, blend into a single tone.

Lautrec bears the mark of the great artist. He brings to each type of work – painting, litho or poster, the same marked personality, but in each type he adapts his style to the restrictions of the medium.

It is unfortunate that for so long the public has judged an artist, not by his method of treating a subject, but by the subject itself. It judges the pedestal for the statue. So Lautrec is considered trivial, whereas in itself, his art is the most delicate, the most distinguished of that period at the end of the century. He is considered strictly as a naturalist while all his efforts were toward a definite organized pattern. Finally he is considered limited, because his circle of subjects was small, whereas his passion for observation gave him a wide and varied interest. His feeling for line and color, his technique that was delicate or forceful as the occasion demanded and his mastery of pictorial handicraft, make him one of the most complex artists of our day. He stands as the very soul of late 19th century art.

RENÉ HUYGHE
Curator of Paintings in the Musée du Louvre

EDITORIAL NOTE

THE LIFE, picturesque almost to the point of improbability, of Vicomte Henri de Toulouse-Lautrec-Monfa, direct descendant of an ancient feudal house, chronicler of the demi-monde, lasted no more than thirty-seven years. Dare I mention that he died at the same age as Raphael, Watteau, Chassériau and Van Gogh, ten years older than Bonnington and Seurat? Thirty-seven years were sufficient for him to leave an enormous work. For he was indeed a tireless worker besides being extremely scrupulous as to the quality of his work. He presided in person over the printing of his lithographs – having engraved nearly four hundred compositions, he never allowed a single defective copy to get into circulation.

Perhaps his unpleasing silhouette, his almost monstrous face, his small size (I have it from a member of his family that he measured no more than four feet, six and one-half inches) predestined him not to follow the noble tradition of his aristocratic ancestry. In spite of all his deformities, he has been written of as being "seductive." It is to the exquisite pen of Romain Coolus that we owe this rare qualification, and this simple word suffices to express the personality of the painter.

It would be a mistake to see in Toulouse-Lautrec only that which depicts the end of a century, the end of a race. This new Daumier was certainly the most epic observer of the customs of his day and without him the Moulin-Rouge and its quadrilles, the songs of Montmartre, the easy and joyous life of the "Temps des Equipages," would have faded in our memory like the dry and yellow leaves of the publications of that period. The present exhibition aims to place him more accurately in the art of the last fifty years. Toulouse-Lautrec plays a part that is far from negligible in the development of the art of today. His work was a source of inspiration to the succeeding generation. May we cite one name only, Picasso? Lautrec would have disdained to be called the "master" of a school, for he well knew how masters kill their schools. But, in spite of the smile of skeptical irony that always hovered on his thick lips, he would not have been displeased that today we look on him as a leader.

After the exhibitions of Toulouse-Lautrec which took place at the Art Institute of Chicago in 1930 and in New York, at the Museum of Modern Art in 1931, to give another exhibition of the same painter in America could have no object were it not for the participation of the Musée d'Albi, which has made this exhibition possible. New York has further benefited by the generosity of those in America who have loaned their pictures and the generosity of M. Knoedler & Company, whose galleries constitute an incomparable setting for it.

The Musée d'Albi does not lie on one of the frequented routes of France. It is known only to the initiated, and those who are aware enough of the fact that it is there and there only that they can seize the synthesis of the work of Toulouse-Lautrec and the key to his temperament.

In 1929, on the initiative of M. Maurice Joyant, the Society of the Friends of the Musée d'Albi was founded. It had two definite aims: "To honor and to vindicate the memory of Toulouse-Lautrec and to enrich the collections of the Museum." The fund had been established in 1922 by a legacy of the painter's mother, the Comtesse Alphonse de Toulouse-Lautrec. In these short eight years since the founding of the Society, a great deal has been

accomplished toward establishing an adequate memorial for the artist. The adventures and escapades in which Lautrec's life abounded seem now inclined to benefit rather than to damage his memory. No one today thinks of reproaching Lautrec for the extravagant type of life which was one of the aspects of his genius and which, in reality, veiled an existence almost as tragic as that of his friend van Gogh. But there is still much to be done to augment the Albi collections and it is for this purpose that the present benefit exhibition has been organized.

Our thanks are due, in the first place, to Dr. Laurent Camboulives, Senator-Mayor of Albi, to M. Edouard Vuillard, President of the Society of the Friends of the Museum, to Madame Dortu, Messrs. Romain Coolus, Albert S. Henraux, vice-presidents, to M. Charles Bellet, secretary and treasurer of the Society, who for the first time have consented to exhibit some of the riches of their Museum outside of France. For another picture which has never been sent out of France we are indebted to M. Louis Hautecoeur, the active curator of the Musée National du Luxembourg. The Musée du Petit Palais has consented to deprive itself of one of Lautrec's youthful works dashed off with incomparable brio. Representing the City of Paris, M. Raymond Escholier, curator, his assistants Messrs. Gilles de la Tourette and Héron de Villefosse have expressed their pleasure in associating themselves with this exposition. To the well-known kindness of M. Louis Metman, curator of the Musée des Arts Décoratifs, of M. Paul Alfassa, his coadjutor; to M. Paul Ratouis de Limay, curator of the Library of the Museum, we acknowledge our indebtedness for the opportunity of showing six of the finest posters of Toulouse-Lautrec. If we have omitted to have them reproduced in the catalogue, it is because we felt they suffered by being reduced in size. To the posters, more than to any other work of art applies the thought of Delacroix: "It is only in Art that the dimension really counts."

We express our deepest thanks to all those who have been kind enough to serve on the committee of the exhibition and who have so greatly facilitated our undertaking. More especially we thank M. Henri Verne, Director of the National Museums of France, whose help has been extremely stimulating. M. Albert Henraux, the devoted president of the General Association of the Museums of France and of the Friends of the Musée du Louvre has given us whole-hearted cooperation. It was through his efforts and those of the curators of the Musée des Arts Décoratifs that the most important exhibition of paintings by Toulouse-Lautrec was held in Paris in 1931. We are also indebted to Professor Henri Focillon, who has written so brilliantly of Lautrec. To M. René Huyghe, curator of paintings of the Musée du Louvre, whose authority affirms itself each day more and more, we are most grateful for his consecration in sacrificing his precious time to write the preface to our catalogue. M. Georges-Henri Rivière, Curator of the Museum of Popular Arts and Traditions, has followed the progress of the exhibition with useful sympathy.

M. Edouard Julien, curator of the Musée d'Albi, painter of talent, has answered our innumerable questions with admirable devotion. The catalogue of drawings is entirely his work. M. John Rewald, whose recent thesis on Cézanne and Zola has been warmly commented upon, has ably assisted us in assembling the material for this catalogue.

To Mr. Gerstle Mack whose book on Lautrec is in preparation, we acknowledge gratitude for the bibliography.

The obligations we owe to the great Museums and the great Collections of America can hardly be overestimated. For any exhibition of French Art, their co-operation is now indispensable. This was very noticeable in Paris during the 1931 exhibition of Toulouse-Lau-

trec, where the American contribution was brilliant: nine paintings – nine masterpieces. Since then, both private and public collections in America have been further enriched.

We wish to express our deepest gratitude to Mr. Philip N. Youtz, Director of the Brooklyn Museum; to Mr. Robert B. Harshe, Director, and Mr. Daniel C. Rich, Curator of Paintings, of the Art Institute of Chicago; to Mr. William M. Milliken, Director, and Mr. Henry S. Francis, Curator of Paintings, of the Cleveland Museum of Art; to the Directors of the Rhode Island School of Design; to Mr. and Mrs. Walter S. Brewster; and to the anonymous lenders for their generosity in lending us their paintings. We are also greatly indebted to Mr. Gordon B. Washburn, Director of the Albright Art Gallery in Buffalo, for his invaluable assistance.

LOUIS CARRÉ

CHRONOLOGY

1864 Henri Marie Raymond de Toulouse-Lautrec-Monfa was born on the 24th of November in Albi, in the palace of his parents Count Alphonse de Toulouse and Adéle Tapié de Céleyran, cousin of the Count.

From his earliest years he set himself to drawing everything he saw. He passed his youth in Albi, at the Château du Bosc, in Céleyran and in Paris where he was an excellent student.

1878 At the Hôtel de Bosc, he slipped and fell, breaking a leg. Then for a long time he had to lie still. The following year on a visit to Barèges, he broke the other leg. This second accident made him a dwarf, with a normal torso supported by two poor legs that always remained weak and deformed.

1881 He passed his baccalaureate in Toulouse. Soon after he made a copy of a painting by Princeteau, an animal painter and friend of his father's, who became his first master in Paris.

1882 Toulouse-Lautrec entered the atelier of Bonnat, official painter. When this atelier closed, he entered the one opened by Cormon where he worked with Emile Bernard, François Gauzin, Anquetin, Charles Laval. Through them he met Vincent van Gogh several years later.

1884 He painted a parody of the "Bois Sacré" of Puvis de Chavannes definitely turning his back on official painting. Very soon after he took a studio where he stayed for 13 years. It was at No. 7 rue Tourlaque, not far from the gardens of M. Forest and the house of Goupil.

1885-88 He worked a great deal in Montmartre, he painted pictures of balls, circuses, dancers of the Opera, figures of women and numerous portraits of friends, amongst them Bruant, the singer of the "Mirliton," the painter François Gauzin, etc.

1889 He began showing annually at the "Indépendants" and a year later he sent his work to the expositions of the "Groupe des XX" then to the "Libre Esthétique" in Belgium.

1891 He made his first posters amongst them that of "La Goulue" of the Moulin Rouge, etc., which brought him recognition. He painted the portraits of the Dihars, of Sescau, etc.

1892 He painted Jane Avril, Yvette Guilbert at the Moulin Rouge, but more especially nudes, working from preference in the brothels themselves, where amongst others, he produced "Au Salon." He also made some posters for Bruant and began to make his first color-prints.

1893 Together with Charles Maurin, the first exhibition of his work was held at the Galerie Goupil, Boulevard Montmartre.

1894 Toulouse-Lautrec undertook a trip to Brussels.

1895 He executed the large paintings for the stall of "La Goulue." He began making frequent trips to London. The cabarets and the theatres attracted him more and more.

1896-97 The second exhibition of his works was held at Goupil's. He traveled to Lisbon, Toledo, Madrid, Holland, Harlem. Though he painted principally portraits at this period, he did a great number of lithographs in color and a dozen book-covers for the publications of his friends.

1898 Toulouse-Lautrec began to drink so immoderately that his health suffered more and more.

1899 An attack of alcoholism necessitated his confinement in a sanitarium where he stayed for three months, his condition having greatly improved. He then went to Paris, but made frequent visits to Bordeaux, Havre, Arcachon, and to his mother's Château de Malromé. During one of these trips he stopped in Havre to paint the portrait of the English girl at the "Star."

1900 In Bordeaux he painted "Messaline."

1901 The resistance of his robust constitution gave way under the influence of alcohol and feeling himself lost, he went to his mother at Malromé. There he died on the 9th of September, 1901.

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BROOKLYN MUSEUM

ART INSTITUTE OF CHICAGO

CLEVELAND MUSEUM OF ART

MUSÉE DES ARTS DÉCORATIFS DE PARIS

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RHODE ISLAND SCHOOL OF DESIGN

MR. AND MRS. WALTER S. BREWSTER

MME. MAURICE LE GARREC

M. SÉRÉ DE RIVIÈRES

PAINTINGS

1 COUNT ALPHONSE DE TOULOUSE-LAUTREC CONDUISANT SON MAIL COACH A NICE. 1881.

20½ x 16¾ inches

Oil on canvas, signed lower right: *H. T. L. Souvenir of the Promenade des Anglais. Nice 1881.*

Toulouse-Lautrec began to paint horses at the school of the clever and sensitive Princetau, one of the excellent provincial artists who abound in France and who are saved from oblivion only by some chance circumstance or by the success of a pupil. The first works of Lautrec show not only that quality of thought and poetry which will always be his, but also a precious and durable pictorial material with fresh, live, deep notes.

HENRI FOCILLON

The artist had an hereditary passion for horses. His father, a cavalry officer stationed at Maubeuge towards 1860, astounded his regiment by his equestrian daring; his escapades were innumerable. One day when driving his coach he was blocked on the road by a regiment of artillery and fell upon the Colonel with the huge red umbrella of his four-in-hand. They say that in Paris the Count de Toulouse-Lautrec rode a milk-giving mare in the Bois and, arriving at the "Cascade," he milked her for his morning breakfast. It was also with difficulty that he was restrained from following his son's funeral on horseback.

EXHIBITED: Musée des Arts Décoratifs, Paris, 1931, No. 15.

COLLECTION: Walther.

Lent by the Musée du Petit Palais (Palais des Beaux Arts of the City of Paris).

2 LA COMTESSE NOIRE. 1881.

15 x 12¼ inches

Signed with the monogram, 1881, lower left.

COLLECTION: Countess Alphonse de Toulouse-Lautrec, Malromé.

Lent by M. Séré de Rivières.

3 PORTRAIT DE MADAME ALINE GIBERT. 1887

18½ x 14 inches

Oil on canvas unsigned.

Better than anyone, Lautrec loved, worshipped, understood women; one should not confine oneself merely to the effigies of those who were damned. As in portraits of men, he did not limit himself to the portrayal of scamps and scoundrels, so also in women, his deep affection and reverence for those of his family or his friends, led him to execute paintings full of serenity, in which the character of women well-bred, and austere in the fulfillment of their duty, is clearly brought out. What more serene portraits do we know than those of his mother, his aunts, his cousins, his old friend Mlle. Dihau, Madame Aline Gibert?

MAURICE JOYANT

EXHIBITED: Galerie Thannhaüser, Berlin, 1927, No. 248; Art Institute of Chicago, 1930, No. 3; Museum of Modern Art, New Yerk, 1931, No. 3; Musée des Arts Décoratifs, Paris, 1931, No. 45.

COLLECTIONS: O. Métivet; Ralph M. Coe, Esq.

4 PORTRAIT DU PEINTRE FRANCOIS GAUZY. 1887.

Oil on canvas. 16¼ x 21¼ inches

François Gauzy was a friend of Toulouse-Lautrec. He also painted him full-length, and another portrait of him with his family. These two other paintings have been given by the Gauzy family to the Musée des Augustins, Toulouse.

EXHIBITED: Exposition rétrospective d'Henri de Toulouse-Lautrec, Toulouse, Palais du Télégramme, 1907, No. 14; Musée des Arts Décoratifs, Paris, 1931, No. 46; Exposition des artistes méridionaux, Palais des Arts, Toulouse, 1932, No. 1.16.

COLLECTION: François Gauzy.

5 MADEMOISELLE DIHAU AU PIANO. 1890

26½ x 18¾ inches

Oil on canvas signed upper right: *90, Lautrec.*

The Dihau family, consisting of the sister and two brothers, were among the most faithful friends of both Degas and Lautrec. . . . During his peregrinations in Montmartre, Lautrec often said, "Let's go to see Dihau."

MAURICE JOYANT

The Dihaus were cousins of Toulouse-Lautrec.

EXHIBITED: Indépendants, Paris, 1890, No. 791; Manzi-Joyant, 1914, No. 58; Musée des Arts Décoratifs, Paris, 1931, No. 64; Exposition Internationale, Paris, 1937, Musée Municipal de la Ville de Paris.

COLLECTION: Mademoiselle Dihau.

Lent by the Albi Museum.

6 M. DESIRE DIHAU, BASSON DE L'OPERA. 1891.

21½ x 17½ inches

Oil on cardboard, unsigned.

Seated, reading his paper in the garden of M. Forest. The Dihau family, consisting of the sister and two brothers, were amongst the most faithful friends of Degas and Lautrec.

During his peregrinations in Montmartre, Lautrec often said, "Let's go to see Dihau," and together they would go to contemplate in a humble dwelling of four rooms, one of which was a dining room without a window, the portrait of Désiré, playing the bassoon in the orchestra

of the Opera, the famous painting by Degas. And Lautrec never tired of admiring either the composition of this work nor the sober execution of the painting of a woman which he compared to a primitive.

Then timidly, Lautrec showed the portraits he made of the exquisite Dihau family, very uneasy at heart, wondering if they could stand the comparison with that of Degas.

MAURICE JOYANT

Désiré was a composer as well as a musician. He left numerous compositions, some of them with covers by the artist.

EXHIBITED: Manzi-Joyant, 1914, No. 19; Musée des Arts Décoratifs, 1931, No. 71.

COLLECTION: Mademoiselle Dihau.

Lent by the Albi Museum.

7 PORTRAIT DU PHOTOGRAPHE PAUL SESCAU. 1891.

28½ x 20 inches

Oil on cardboard, signed lower left: *Lautrec 91.*

Toulouse-Lautrec had instantaneous vision. For a month he made his model come three or four times a week but altogether he only sat for two to three hours. Leclercq tells us that his model once placed, Toulouse-Lautrec turned his eye-glass on him, gave a few strokes with his brush, then stopped. "The weather is too fine, we've worked enough. Let's go somewhere else."

EXHIBITED: Art Institute, Chicago, 1930, No. 13; Museum of Modern Art, New York, 1931, No. 13; Musée des Arts Décoratifs, Paris, 1931, No. 73.

COLLECTION: Roger Marx.

Lent by the Brooklyn Museum.

8 LA FEMME AU CHIEN. ARCACHON. 1891.

29 x 22½ inches

Oil on cardboard, signed lower right: *Lautrec 91.*

EXHIBITED: Exhibition of Impressionists and Post Impressionists, New York, 1921, No. 117; Exposition des Indépendants, Paris, 1926, No. 3249; Art Institute of Chicago, 1931, No. 16; Museum of Modern Art, New York, 1931, No. 16; Durand-Ruel, 1934.

COLLECTIONS: M. Hessel, Paris; Gerald Brooks, New York.

9 PORTRAIT DE M. HENRI DIHAU DANS SON JARDIN. 1891.

15¾ x 9¾ inches

Oil on cardboard, signed lower right: *Lautrec.*

During an excursion to Amboise, having climbed one of the great towers of the castle, Lautrec was suddenly seized by a fit of exasperation against landscapes and their painters, and there, on the top of the tower, he made a veritable confession of faith:

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Only the figure exists, the landscape is and must remain only an accessory: the pure landscape painter is no more than a brute. The landscape must serve only to make the character of the figure more clear.

MAURICE JOYANT

EXHIBITED: Indépendants, Paris, 1891; Manzi-Joyant, 1914, No. 68; Musée des Arts Décoratifs, Paris, 1931, No. 69.

COLLECTION: Mademoiselle Dilhau.

Lent by the Albi Museum.

10 LA FEMME AU BOA NOIR. 1892.

20½ x 16 inches

Oil on cardboard, signed in pencil lower right: *Lautrec.*

EXHIBITED: The Goupil Gallery, London, 1898, No. 35; Galerie Durand-Ruel, Paris, 1902, No. 12; Manzi-Joyant, 1914, No. 87; Musée des Arts Décoratifs, Paris, 1931, No. 86.

COLLECTION: Countess Alphonse de Toulouse-Lautrec (presented to the Musée du Luxembourg).

Lent by the Musée National du Luxembourg.

11 AU MOULIN ROUGE. 1892.

47 x 55 inches

Oil on canvas, signed lower left with a monogram.

This large painting is one of the most important works of Lautrec. He has placed there in the lower right foreground the enormous head of a woman with a hat, Mlle. Nelly C., a sort of clown's mask with green reflections; then, in the middle toward the left, a table about which are grouped his friends, from left to right: Edouard Dujardin, the dancer La Macarona, a brunette with the head of a toad, Paul Sescau, photographer, Maurice Guibert. In the background, two profiles, that of Lautrec, and that of his cousin and faithful friend, Doctor Tapié de Céleyran, profiled against the ballroom and silhouettes of dancers arranging their hair, amongst them "La Goulue."

This canvas is a sort of recapitulation of all his studies of the Moulin Rouge.

MAURICE JOYANT

EXHIBITED: Paul Rosenberg, 1914, No. 19; Manzi-Joyant, 1914, No. 32; Barcelona, 1917, No. 2038; Arts Club of Chicago, 1924-25, No. 7; Indépendants, 1926, No. 3253; Cent Ans de Peinture Française, Amsterdam, 1928; Knoedler, New York, 1928, No. 34; Art Institute, Chicago, 1930, No. 19; Museum of Modern Art, New York, 1931, No. 19; Musée des Arts Décoratifs, Paris, 1931, No. 92; Century of Progress Exhibition, Chicago Art Institute, 1933, No. 371; The Great Lakes Exhibition, Cleveland Museum of Art, 1936, No. 344.

COLLECTIONS: Mansi; Laroche.

Lent by the Art Institute of Chicago (The Helen Birch Bartlett Memorial).

PAINTINGS

12 PORTRAIT DE M. LOUIS PASCAL. 1893.

30 x 21 inches

Oil on cardboard, signed lower left: *Lautrec.*

No one other than Lautrec has better understood the manner in which a man reveals himself by the way he wears his tie or his hat.

HENRI FOCILLON

EXHIBITED: Manzi-Joyant, 1914, No. 43; Musée des Arts Décoratifs, Paris, 1931, No. 101.

COLLECTION: Countess Alphonse de Toulouse-Lautrec (presented to the Albi Museum).

Lent by the Albi Museum.

13 PORTRAIT DE JANE AVRIL. 1893.

24½ x 20½ inches

Painted on cardboard, monogram lower left. Red seal in the lower left.

Bust portrait, seen from the back with bonnet.

Jane Avril: she danced in the Quadrille; young and girlish; the more provocative as a prude, with an assumed modesty. . . . She was altogether adorable and excitable, morbid and sombre, biting and stinging; a creature of cruel moods . . .

ARTHUR SYMONS

EXHIBITED: Manzi-Joyant, 1914, No. 190.

Lent by the Albi Museum.

14 MONSIEUR BOILEAU AU CAFÉ. 1893.

31½ x 25½ inches

Oil on canvas, signed upper left: *To my friend Boileau. Lautrec.*

Monsieur Boileau was employed by a paper of shady repute, which had for its stock in trade the publication of scandalous tidbits about the bourgeois society of the day. Restitution to damaged reputation could rarely be hoped for by those unfortunates complaining to Boileau, who assumed the responsibility for the writing. (*Catalogue of the Twentieth anniversary exhibition of the Cleveland Museum of Art*, 1936, No. 345, p. 129.)

EXHIBITED: Indépendants, Paris, 1893, No. 1246; Manzi-Joyant, 1914, No. 33; Galerie Paul Rosenberg, Paris, 1917, No. 94; Wildenstein, Lautrec Exhibition, New York; Musée des Arts Décoratifs, Paris, 1931, No. 98; Museum of Fine Arts, Boston, 1935, No. 54.

COLLECTION: Baron Lafaurie.

Lent by the Cleveland Museum of Art.

PAINTINGS

15 JANE AVRIL DANSANT. 1893.

39¾ x 29 inches

Oil on cardboard.

Jane Avril, called the "Melinite," displayed her grace and lightness as a soloist dancer. Very slim, very simply and elegantly clad, never bareheaded, with gloves and black stockings, Jane Avril, appearing as though she were paying a formal call, performed alone whirling steps in the midst of a circle of admirers, like the skating champion in a competition of figures. She executed figures composed mostly of side movements which she sought to enhance by the harmony of her costume and appropriate colors: black for the waltz, pale blue for the polka, orange vermillion for the Scottish.

MAURICE JOYANT

EXHIBITED: Museum of Modern Art, New York, 1931, No. 22; Exhibition of French Painting, The California Palace of the Legion of Honor, San Francisco, 1934, No. 154; Musée des Arts Décoratifs, Paris, 1910, No. 6; Manzi-Joyant, 1914, No. 41.

COLLECTIONS: Marquis de Biron; M. Bernard.

16 MONSIEUR, MADAME ET LEUR PETIT CHIEN. 1893.

18¾ x 23½ inches

Painted on canvas, with a red seal in the lower left.

EXHIBITED: Musée des Arts Décoratifs, Paris, 1931, No. 99.

COLLECTION: Countess Alphonse de Toulouse-Lautrec (presented to the Albi Museum).

Lent by the Albi Museum.

17 AU SALON. 1894.

43 x 47 inches

Oil on canvas, signed by a black monogram lower left.

It is these one might call the Toulouse-Lautrec *Femmes d'Alger*.

HENRI FOCILLON

EXHIBITED: Musée des Arts Décoratifs, Paris, 1931, No. 125.

COLLECTION: Countess Alphonse de Toulouse-Lautrec (presented to the Albi Museum).

Lent by the Albi Museum.

18 FEMME COUCHEE SUR LE DOS LES BRAS LEVES. 1894.

18½ x 18 inches

Painted on cardboard, signed lower right with red chalk: *Lautrec.*

Lent by the Albi Museum.

PAINTINGS

19 LA CLOWNESSE CHA-U-KAO. 1895.

32 x 23½ inches

Oil on cardboard, signed in pencil lower left: *Lautrec.*

The Female clown "Cha-U-Kao," dancer at the Moulin Rouge, disguised as a clown for a masked ball at the Moulin Rouge.

Toulouse-Lautrec made from her an original lithograph in color in the album of "Elles," and she also inspired a whole series of sketches and studies, of which the most important one is in the Camondo Collection of the Louvre Museum.

The present painting is a sketch for the large canvas belonging to M. Oscar Reinhardt, where Tristan Bernard is represented beside the woman.

MAURICE JOYANT

EXHIBITED: Musée des Arts Décoratifs, Paris, 1910, No. 9; Manzi-Joyant, 1914, No. 54; Art Institute Chicago, 1930, No. 27; Museum of Modern Art, New York, 1931, No. 25; Musée des Arts Décoratifs, Paris, 1931, No. 142.

COLLECTION: P. Gallimard.

Lent anonymously.

20 MISS MAY MILTON. 1895.

18¾ x 25½ inches

Oil on cardboard, signed lower left: *T. Lautrec.*

May Milton was an English dancer who had a vogue in Paris in the late nineties.

EXHIBITED: Goupil Galleries, London, 1898, No. 13; Durand-Ruel, Paris, 1902, No. 67; Manzi-Joyant, Paris, 1914, No. 83; Art Institute of Chicago, 1931, No. 26; Museum of Modern Art, New York, 1931, No. 24.

COLLECTIONS: E. Duplan, Paris; Théodore Duret, Jallord.

Lent by Mr. and Mrs. Walter S. Brewster.

21 MISS MAY BELFORT. 1895.

32⅜ x 24⅜ inches

Painting on paper, inscribed below *May Be.*
Study for poster (Delteil No. 354).

Lautrec discovered an English singer in 1895 in a little cabaret on the rue Fontaine. Dressed like a baby, in a white, yellow or pink dress trimmed with quantities of white lace, and wearing a lace bonnet, which showed off her brunette Irish beauty, she held a little black cat in her arms and sang:

"I've got a little cat
"I'm very fond of that."

May Belfort sang in the Café Concerts Décadents, the Eden Café, the Jardin de Paris, and Olympia, after having sung in London music-halls. Lautrec drew, painted and lithographed her.

EXHIBITED: Musée des Arts Décoratifs, Paris, 1910, No. 25; Manzi-Joyant, 1914, No. 155; Musée des Arts Décoratifs, Paris, 1931, No. 139.

COLLECTION: Marcel Guérin.

Lent from a Private Collection.

22 MADEMOISELLE LUCIE BELLANGER. 1896.

31 x 23½ inches

Painted on cardboard, signed by monogram lower left.

EXHIBITED: Musée des Arts Décoratifs, Paris, 1931, No. 157.

COLLECTION: Countess Alphonse de Toulouse-Lautrec (presented to the Albi Museum).

Lent by the Albi Museum.

23 PORTRAIT DE MADAME BERTHE BADY. 1897.

27 x 22¾ inches

Oil on cardboard, unsigned.

EXHIBITED: Musée des Arts Décoratifs, Paris, 1931, No. 163.

COLLECTION: Countess Alphonse de Toulouse-Lautrec (presented to the Albi Museum).

Lent by the Albi Museum.

23A PORTRAIT DE M. DE LAURADOUR. 1897.

32 x 25½ inches

Signed at lower right: *T. Lautrec.*

EXHIBITED: Exposition Joyant, Paris, 1914, No. 128; Knoedler, 1937, No. 19.

COLLECTION: Paul Gallimard.

Lent anonymously.

24 A LA TOILETTE. MADAME POUPOULE DEVANT SA COIFFEUSE. 1898.

23½ x 15½ inches

Oil on wood, unsigned.

EXHIBITED: Musée des Arts Décoratifs, Paris, 1931, No. 171.

COLLECTION: Countess Alphonse de Toulouse-Lautrec (presented to the Albi Museum).

Lent by the Albi Museum.

PAINTINGS

25 L'ANGLAISE DU STAR, LE HAVRE (Miss Dolly). 1899.

16¾ x 14 inches

Oil on wood, signed lower right: *Lautrec 99.*

Along the embankments of Le Havre there still existed in 1899 "Stars," English cabarets with English waitresses, typical places, all alike, where the singer, after her performance, comes to take up a collection and drink among the public.

To go to Bordeaux, Lautrec did not find himself obliged to choose the quickest way. He went to Le Havre to take the boat. Once on his way to Bordeaux, he met in one of these "Stars," a blonde barmaid, Miss Dolly, a singer, and was so fascinated that he interrupted his voyage, and urgently asked materials for drawing and painting.

The 11th of July 1899, he writes from Le Havre to Maurice Joyant: "*Today I made a sketch in red chalk of an English girl of the Star which I shall send by registered post tomorrow.*"

EXHIBITED: Manzi-Joyant, 1914, No. 113; Musée des Arts Décoratifs, Paris, 1931, No. 177.

COLLECTION: Countess Alphonse de Toulouse-Lautrec (presented to the Albi Museum).

Lent by the Albi Museum.

26 PORTRAIT DE M. ROMAIN COOLUS. 1898.

21½ x 13½ inches

Painted on cardboard, signed with the monogram, lower left.

One day, during our stay with Natanson, in Villeneuve, Toulouse-Lautrec came abruptly into my room, where I was writing a scene of 'Amants de Sazy.' He sneaked up behind me, then, swiftly, with a sweep of his large hand, sent flying the sheets accumulated before me: '*You've worked enough for today*,' he said; '*I need you.*' And, as I supposed, he was going to force me to go with him again to the saloon . . . '*What I want you for is much more serious; follow me.*'

"Puzzled, I follow in his tracks and we hobble along to the large studio where Vuillard used to work. An easel stands ready. Lautrec installs himself in front of it and orders imperiously: '*Sit down there, I am going to make your portrait in the manner of Greco.*'

ROMAIN COOLUS

EXHIBITED: Durand-Ruel, 1902, No. 80; Manzi-Joyant, 1914, No. 93; Musée des Arts Décoratifs, Paris, 1931, No. 179.

COLLECTION: M. Romain Coolus (presented by him to the Albi Museum).

Lent by the Albi Museum.

27 LA MODISTE, MADEMOISELLE MARGOUIN. 1900.

23½ x 18½ inches

Painted on wood, signed upper right: *Lautrec.*

EXHIBITED: Manzi-Joyant, 1914, No. 84; Musée des Arts Décoratifs, Paris, 1931, No. 184; Exposition Internationale, Paris, 1937, Musée Municipal de la Ville de Paris.

COLLECTION: Maurice Joyant (presented to the Albi Museum).

Lent by the Albi Museum.

DRAWINGS

28 PORTRAIT DE MADAME LA COMTESSE DE TOULOUSE-LAUTREC. 1885.

25⅞ x 22 inches

Charcoal drawing.

COLLECTION: Comtesse de Toulouse-Lautrec. Presented by her to the Albi Museum. *All the drawings from the Albi Museum that figure in this exposition were presented to the Museum by the Comtesse de Toulouse-Lautrec.*

Lent by the Albi Museum.

29 FEMME ASSISE DE DOS VERS LA GAUCHE. 1888.

24 x 19 inches

Charcoal drawing, signed by red monogram lower left.

Model for "A Batignolles" of Bruant.

Lent by the Albi Museum.

30 FEMME DEBOUT. 1888.

24½ x 18¾ inches

Tracing in color.

Sketch for "A Batignolles."

Lent by the Albi Museum.

31 LA BUVEUSE OU GUEULE DE BOIS. 1889.

24½ x 18¾ inches

Drawing in india ink and blue pencil, published in the Courrier Française, No. 16 (21st of April 1889), signed lower right: *Lautrec.*

A harlot in a white blouse is seated in front of a metal table which holds a bottle and a glass, in profile, chignon on the nape of her neck, locks of hair on her forehead and cheeks, her two elbows on the table, her left cheek in her hand. Background of a bar.

EXHIBITED: Musée des Arts Décoratifs, Paris, 1931, No. 204.

Lent by the Albi Museum.

DRAWINGS

32 YVETTE GUILBERT SALUANT. 1894.

16 x 9 inches

Pencil drawing touched up with water color, sketch for the Album: "Yvette Guilbert" 1894, XVI. (Delteil, No. 95.) The same subject as the following drawing exhibited here (Catalogue of the Albi Museum No. 112), signed lower left by the monogram.

Leaning on a post with one blackgloved hand, the other hanging down. Green dress; reddish yellow hair.

EXHIBITED: Musée des Arts Décoratifs, Paris, 1931, No. 213; Master Drawings, Albright Art Gallery, Buffalo, 1935, No. 132.

COLLECTION: Marcel Guérin.

Lent by the Rhode Island School of Design.

33 YVETTE GUILBERT SALUANT LE PUBLIC. 1894.

13½ x 6 inches

Lithograph touched up with turpentine colors, signed lower right with monogram in pencil.

Sketch for the XVIe plate of the Album "Elles." (Cf. L. Delteil No. 95.)

EXHIBITED: Manzi-Joyant, Paris, 1914, No. 180.

Lent by the Albi Museum.

34 YVETTE GUILBERT. PROJET D'AFFICHE REFUSÉ. 1894.

34 x 37 inches

Poster left unexecuted. Painted on canvas, unsigned.

"... Two great artists united in the same thought, one creating her ephemeral work of art each evening, the other fixing it by his most captious stroke, in all that it contained of ardently fleeting and durable strength, in her manner, in his writing. The gloves of Yvette Guilbert, joyously funereal, her slim dress on a skeleton of elegant little bones, her face of a young and popular clerk, fine and prompt in crisp retort, the modern woman in the gaiety of Paris, it is an heraldic emblem added to the arms of the Lautrecs.

"He has treasured in her the nervous quality, all there is of race in the race of the suburbs. Perhaps it is the painting where we see her with two butterflies of black tulle on her shoulders, her hands spread out like wings, which carries us to the highest point of Lautrec—the highest and the most extreme-oriental."

HENRI FOCILLON

"... No, she isn't beautiful, a flat face, a nose that has nothing Greek in it, eyes with a wild light in them, eyelids rather satanical, a heap of reddish hair, flat breast: that the woman."

GONCOURT,
cited by JERE ABBOTT, *catalogue of the Museum of Modern Art*

EXHIBITED: Musée des Arts Décoratifs, Paris, 1931, No. 122.

Lent by the Albi Museum.

DRAWINGS

35 RECHERCHE POUR LA BARAQUE DE LA GOULUE. 1895.

14 x 8½ inches

Pen and ink drawing, signed lower left by the monogram of the artist.

Lent by the Albi Museum.

36 CHOCOLAT DANSANT DANS LE BAR D'ACHILLE. 1896.
OR
"SOIS BONNE, O MA CHERE INCONNUE!"

30 x 24 inches

India ink drawing on bristol board, signed lower left with the monogram. Drawn for No. 73 of Le Rire, March 28th, 1896.

EXHIBITED: Musée des Arts Décoratifs, Paris, 1931, No. 228.

Lent by the Albi Museum.

37 LE CARNAVAL DU MOULIN ROUGE. ENTREE DE CHA-U-KAO. 1896.

38 x 28½ inches

India ink drawing, signed upper left by the monogram. Drawn for No. 67 of Le Rire, February 15th, 1896, number consecrated to the Carnaval.

In the background, Lautrec's silhouette and that of his cousin, Doctor G. Tapié de Céleyran, in profile.

Lent by the Albi Museum.

38 TETE DE FEMME DE PROFIL. 1899.

31½ x 25½ inches

Drawing in black lead on heavy paper, signed lower right: *Lautrec.*

EXHIBITED: Manzi-Joyant, 1914, No. 178; Musée des Arts Décoratifs, Paris, 1931, No. 240.

Lent by the Albi Museum.

39 AU CAFÉ DE BORDEAUX. 1900.

24½ x 18¾ inches

Drawing in black pencil, signed lower left by the monogram.

Aloud: "Antoine, a bitter."
Quite low: "Can you lend me 10 francs until tomorrow?"

EXHIBITED: Manzi-Joyant, 1914, No. 149.

Lent by the Albi Museum.

DRAWINGS

40 FEMME METTANT SON CORSET. 1896.

31½ x 23½ inches

Cardboard. Catalogued as a painting by Joyant, signed lower left with the monogram.

First sketch for the album "Elles." (Cf. L. Delteil No. 188—Woman Alone.) Study for the painting of the Musée des Augustins of Toulouse.

EXHIBITED: Manzi-Joyant, 1914, No. 158.

41 AU CIRQUE. LE PAS ESPAGNOL. 1899.

9⅞ x 13⅞ inches

Drawing in black and colored pencils on white paper, signed lower right with monogram. Red monogram lower left.

The rider is walking his horse. In the background, two riders in red habits.

EXHIBITED: Musée des Arts Décoratifs, Paris, 1931, No. 256.

COLLECTION: Maurice Joyant.

42 AU CIRQUE. LA DRESSEUSE D'ANIMAUX. 1899.

12½ x 19⅝ inches

Red chalk, signed lower right with monogram. Red monogram lower left.

In the middle of the circus, a woman trainer in shorts and tail-coat, holds the paw of a monkey perched on a pony's back.

EXHIBITED: Musée des Arts Décoratifs, Paris, 1931, No. 244.

COLLECTION: Maurice Joyant.

43 AU CIRQUE. CHEVAL ET SINGE DRESSES. 1899.

10¾ x 17⅛ inches

Drawing in black and colored pencils on white paper, signed lower right with monogram. Red monogram lower left.

In the middle of the circus, a fat clown, full face, is training a monkey to make him jump on a little pony.

EXHIBITED: Musée des Arts Décoratifs, Paris, 1931, No. 245.

COLLECTION: Maurice Joyant.

DRAWINGS

44 AU CIRQUE. TRAVAIL DE L'OURS SUR LE PANNEAU. 1899.

9⅞ x 13⅞ inches

Drawing in black and colored pencils on white paper, signed lower right by the monogram. Red monogram lower left.

A bear is on the plank that saddles the horse. The tamer, in an hussar's pelisse with frogs, breeches and patent leather boots, makes the bear perform at the end of a rope.

EXHIBITED: Musée des Arts Décoratifs, Paris, 1931, No. 247.

COLLECTION: Maurice Joyant.

45 AU CIRQUE. ECUYERE DE HAUTE ECOLE – LE SALUT. 1899.

9⅞ x 13⅞ inches

Drawing in black crayon on white paper. Signed upper right with monogram. Red monogram lower right.

EXHIBITED: Toulouse-Lautrec Exhibition, Louvre, Paris, 1931, No. 258 in the catalogue.

COLLECTIONS: Maurice Joyant and later from Madame D.

46 AU CIRQUE. DANSEUSE DE CORDE. 1899.

12⅜ x 18⅜ inches

Drawing in colored pencils and pastel, signed upper right in the leaves in pencil: *Lautrec 1899.*

The evening–silhouetted against the green leaves of the Jardin de Paris, an acrobat, in tights, leaning on the starting post, feels with her foot the tightrope on which she is about to perform.

EXHIBITED: Musée des Arts Décoratifs, Paris, 1931, No. 251.

COLLECTION: Maurice Joyant.

47 AU CIRQUE. CHEVAUX EN LIBERTE. 1899.

13⅞ x 9⅞ inches

Drawing in black and colored pencils on white paper, signed upper right with monogram. Red monogram lower right.

In the middle of the track, the equestrian performer, in evening dress, whip and riding stick in hand, bows to the public, while four caparisoned and plumed horses are about to return to the stable.

EXHIBITED: Musée des Arts Décoratifs, Paris, 1931, No. 252.

COLLECTION: Maurice Joyant.

DRAWINGS

48 AU CIRQUE. CHEVAL POINTANT. 1899.

9⅞ x 13⅞ inches

Drawing in black and colored pencils on white paper, signed lower left with monogram. Red monogram lower right.

In the middle of the ring, the horse rears at the command of the trainer.

EXHIBITED: Musée des Arts Décoratifs, Paris, 1931, No. 253.

COLLECTION: Maurice Joyant.

49 AU CIRQUE. ECUYERE DE HAUTE ECOLE. LE POINTAGE. 1899.

12¾ x 19⅞ inches

Black pencil drawing, signed centre left, on the railing, by a monogram. Red monogram lower right.

In the background, behind the railing, five equestrian performers, clowns, stable-boys.

EXHIBITED: Musée des Arts Décoratifs, Paris, 1931, No. 257.

COLLECTION: Maurice Joyant.

50 AU CIRQUE. ECUYERE DE HAUTE ECOLE. LE TANDEM. 1899.

9⅞ x 13⅞ inches

Drawing in black and colored pencils, signed upper right with monogram. Red monogram lower right.

In the saddle the equestrian drives a tandem; to the left, in the background, a clown, two equestrians, a spectator.

EXHIBITED: Musée des Arts Décoratifs, Paris, 1931, No. 259.

COLLECTION: Maurice Joyant.

51 AU CIRQUE. ECUYERE DE PANNEAU. "ELLE EST GENTILLE, LA DEMOISELLE." 1899.

9⅞ x 13⅞ inches

Signed lower right by monogram. Red monogram lower right.

During an intermission, Footitt is paying court to a woman equestrian in ballet skirts (it is a man), sitting on the plank on her horse's back. She throws a kiss to Footitt.

EXHIBITED: Musée des Arts Décoratifs, Paris, 1931, No. 262.

COLLECTION: Maurice Joyant.

DRAWINGS

52 AU CIRQUE. TRAVAIL SANS SELLE. 1899.

18¾ x 12¼ inches

Drawing in black and colored pencils, signed lower right with monogram, and with another monogram upper right. Red monogram lower left.

A large galloping horse carries an equestrian in tights and ballet skirts. The riding-master in the middle of the ring directs the practice.

EXHIBITED: Musée des Arts Décoratifs, Paris, 1931, No. 260; Master Drawings, Albright Art Gallery, Buffalo, 1935, No. 131.

COLLECTION: Maurice Joyant.

Lent by the Rhode Island School of Design.

POSTERS

53 ARISTIDE BRUANT DANS SON CABARET.

Delteil No. 344.
Proof printed in colours.

EXHIBITED: Musée des Arts Décoratifs, Paris, 1931, No. 375.

Lent by the Musée des Arts Décoratifs.

54 JANE AVRIL AU JARDIN DE PARIS.

Delteil No. 345.
First state, printed in colours.

EXHIBITED: Musée des Arts Décoratifs, Paris, 1931, No. 376.

Lent by the Musée des Arts Décoratifs.

55 MAY MILTON.

Delteil No. 356.
First state. Signed and numbered 12/25.

EXHIBITED: Musée des Arts Décoratifs, Paris, 1931, No. 382.

Lent by the Musée des Arts Décoratifs.

56 CAUDIEUX.

Delteil No. 346.
Proof printed in colours.

EXHIBITED: Musée des Arts Décoratifs, Paris, 1931, No. 377.

Lent by the Musée des Arts Décoratifs.

57 AFFICHE DE LA REVUE BLANCHE.

Delteil No. 355.
Proof before lettering printed in colours.

EXHIBITED: Musée des Arts Décoratifs, No. 381.

Lent by the Musée des Arts Décoratifs.

POSTERS

58 REINE DE JOIE.

Delteil No. 342.
Proof printed in colours.

EXHIBITED: Musée des Arts Décoratifs, No. 373.

Lent by the Musée des Arts Décoratifs.

59 LA TROUPE DE MLLE. EGLANTINE.

Delteil No. 361.
Proof printed in colours.

EXHIBITED: Musée des Arts Décoratifs, No. 384.

Lent by the Musée des Arts Décoratifs.

60 BABYLONE D'ALLEMAGNE.

Lent by the Musée des Arts Décoratifs.

61 MAY BELFORT.

Delteil No. 354.
Proof printed in colours.

Lent by Mme. Maurice Le Garrec.

62 LE DIVAN JAPONAIS.

Delteil No. 341.
Proof printed in colours.

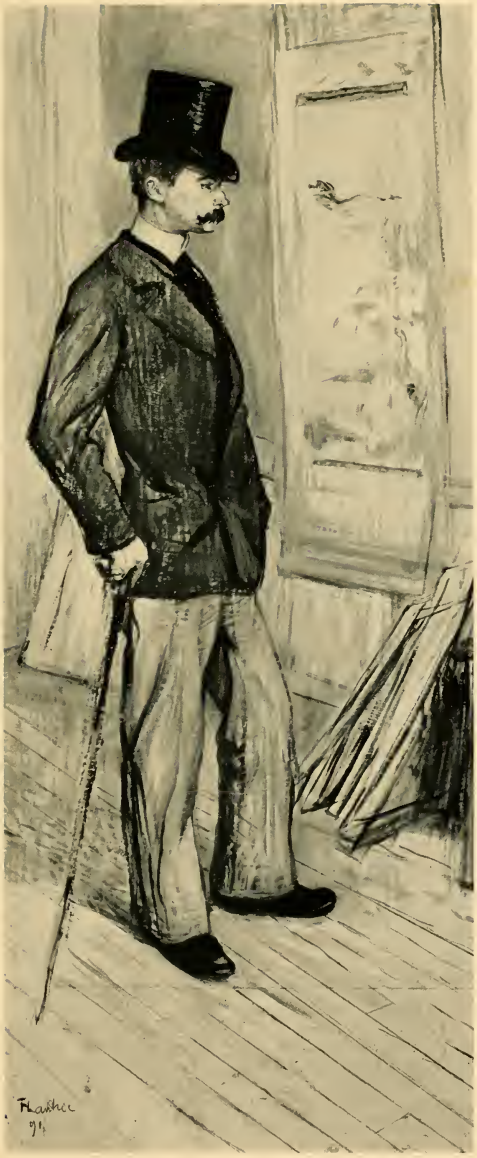
Lent by Mme. Maurice Le Garrec.

63 MOULIN ROUGE, BAL TOUS LES SOIRS, LA GOULUE.

PLATES

1 • COUNT ALPHONSE DE TOULOUSE-LAUTREC CONDUISANT
SON MAIL COACH A NICE

5 • MADEMOISELLE DIHAU AU PIANO



7 • PORTRAIT DU PHOTOGRAPHE PAUL SESCAU

10 • LA FEMME AU BOA NOIR

11 • AU MOULIN ROUGE

12 • PORTRAIT DE M. LOUIS PASCAL

14 · MONSIEUR BOILEAU AU CAFÉ

19 • LA CLOWNESSE CHA-U-KAO

17 • AU SALON

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34 • YVETTE GUILBERT • PROJET D'AFFICHE REFUSÉ

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